

MATERIALS, TOOLS, AND TECHNIQUES OF NINETEENTH CENTURY FRENCH ARTISTS

NGA 2014 Teachers Institute - Lance Moore

ARTIST LIST (French unless otherwise noted) & Some Technical Influences on Impressionism

Classicists

Nicolas Poussin, 1594-1665

Jacques-Louis David, 1748 –1825

Jean-Auguste-Dominique Ingres, 1780- 1867

Jean-Léon Gérôme, 1824-1904

William-Adolphe Bouguereau, 1825-1905

Antecedents of Impressionism

Peter Paul Rubens, 1577-1640 (Flemish)

Jean-Antoine Watteau, 1684-1721

Pierre-Henri de Valenciennes, 1750-1819

John Constable, 1776-1837 (English)

J.M.W. Turner, 1775 –1851 (English)

Eugène Delacroix, 1798-1863

Théodore Rousseau, 1812-1867

Jean-Baptiste-Camille Corot, 1796-1875

Jean-François Millet, 1814-1875

Gustave Courbet, 1819-1877

Honoré Daumier, 1808 -1879

Édouard Manet, 1832–1883

Eugène Boudin, 1824-1898

Impressionist / Post-Impressionist Artists

Edgar Degas, 1834-1895

Berthe Morisot, 1841-1895

Alfred Sisley, 1839-1899

Camille Pissarro, 1830-1901

Pierre-Auguste Renoir, 1841-1919

Claude Monet, 1840-1926

Mary Cassatt, 1844-1926 (American)

Vincent van Gogh, 1853- 1890

Georges Seurat, 1859–1891

Paul Gauguin, 1848-1903

Paul Cézanne, 1839–1906

SOME TECHNICAL INFLUENCES ON IMPRESSIONISM

- Most Impressionist received a traditional/academic training, which supplied a technical foundation, and provided something to "push against"
- Viewing and copying the work of earlier artists in the Louvre: Titian, Rubens, Velasquez, Goya, El Greco, Frans Hals, Poussin, Gericault, etc...

- Seeing Ukiyo-e Japanese Woodblock Prints - provided inspirations for Asymmetrical compositions, High horizon lines, flattening of space, bolder color
- Older contemporary artists that expanded the horizons including Corot, Courbet, Manet, and Boudin (for example, Monet painted *en plein air* with Boudin)
- Modern scientific studies in optics and color, including work by Chevreul and Rood
- The invention of photography in 1839. "From today, painting is dead" - painter Paul Delaroche
- The development of the lightweight, portable easel - enabling more painting *en plein air*
- Mass production of the airtight collapsible paint tube by the 1830s
- The early nineteenth century introduction of the metal ferrule in brush manufacture, allowing for flat brushes that produced different effects
- New paint milling machines made paint that was more *short* and *buttery*
- New synthetic colors were developed, which led to a new luminosity in painting

PERIOD PALETTE - Commonly Encountered Pigments on the Impressionists' Palettes

- Whites: Lead, Zinc (introduced c.1850), Lead/Zinc manufactured mixtures
- Red/Orange: Vermilion, Chrome Orange (1830s), Natural Red Lake, Alizarin Crimson (1868)
- Greens: *true* Emerald Green/Paris Green (1814), Viridian (1838), Opaque chromium oxide green (1862, anhydrous chromic oxide)
- Blues: Prussian, Cobalt (1802), French Ultramarine (1827), Cerulean (1860)
- Black: Ivory/Bone
- Yellows: Naples Yellow, Chrome Yellow (1820), Yellow Ochre
- Violet: Cobalt violet (1859), Manganese Violet (1890)... both synthetic mineral pigments
- Ochres: Yellow Ochre, Orange-red, Red-brown, etc...
- "Mars" Colors: Fe₂O₃ from the mid-1800s, Synthetic Iron Oxides (Ochres), Umbers, Black, Violet...
- Coal-Tar dyes: (from c. 1870) Synthesized copies of hues found in vegetable and animal organic colorants

SHORT TECHNICAL BIBLIOGRAPHY

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